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MONTANA ARTS COUNCIL
VISIONS OF '89
MONTANA CULTURAL CONFERENCE
MAY 11-13 HELENA

PERFORMING ARTS TOURING

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CONFERENCE REPORT

PREPARED BY

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June 1, 1984

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PERFORMING ARTS TOURING IN MONTANA

Day 3 of the Montana Arts Council's VISIONS OF '89: MONTANA CULTURAL CONFERENCE brought together representatives of performing arts organizations from throughout the state and sponsors of performances to discuss "Performing Arts Touring" in Montana.

The objectives of Day 3 were:

1. To state the case for the importance of touring arts activities in Montana.

2. To identify Montana's touring reality.

3. To develop individual and cooperative strategies for improving Montana's touring.

A wide range of reasons why touring is important were brainstormed. Those considered most important were:

* the right of people to cultural education
* gives credibility to the arts as a career; develops future artists; affirms current artists' lives
* provides work for artists
* expands the vision of the people in the audience; enlarges a person's world
* brings joy and smiles to people
* provides a live, memorable experience in a TV era
* critical to tour because of our vast distances and small population
* helps arts organizations to be better organized - a must if you are going to tour

The total brainstorming list appears in the appendix.

After the initial brainstorming, participants received a Montana Arts Council paper titled, "The Touring Reality in Montana" (see copy in appendix) and discussion followed regarding the findings of the report. Participants prioritized the findings and then began to develop strategies to meet the concerns listed in the report. The priorities needing greatest attention were:

* Touring companies are expensive to develop and maintain and while the cultural community and support for that are increasing, income is not projected to increase at a rate which will match expenditures. There seems to be little consistent long-term money from public sources.

* Lack of experience with live performances results in the sponsor's inability to charge ticket prices high enough to meet actual expenses. Local finances are limited and earning income potential is limited as well.

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* Distances from a company's home base to performances are great, causing tremendous travel expenses. Even though blockbooking has realized some financial savings, the issue of the need for travel subsidies remains as a point for discussion.

Participants then selected one of these three discussion topics, moved to that group, and began to further define the problem and look at possible solutions which might alleviate the concern.

The results of the groups' efforts follow.

Several other comments were made regarding the touring reality in the state and may ultimately need to be added to the MAC paper on the touring reality. These comments were:

1. We need to get rid of the "out of state performers are better" syndrome.

2. We need to discuss if there are too many touring groups in Montana.

3. We need to build a financial base so that we can sustain the quality we strive to project.

4. The public does not understand the real cost of productions.

5. We must do a better job of "truth in labeling" our real costs.

6. We should do a better job of sharing expectations with our volunteers and make for better transitions instead of simply saying, "There will be lots of volunteer leadership turnover."

7. Let us stop begging for money! We must talk "exchanges" and tell the donor what he can expect in exchange for his contribution.

8. We must approach fundraising from a very businesslike manner.

9. What we do is more important that what we get paid for it, but...

10. The time frame and communicating during blockbooking is critical!

11. The more touring that takes place in Montana, the more demand there will be for future tours.

In addition to the strategies and ideas of the three groups, the entire delegation discussed two proposals which they would ask that the Montana Arts Council pursue:

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1. Research into the concept of a tax check-off for support of the arts than could perhaps be matched by the corporate sector. The group suggested that Colorado law provides for a tax check-off for support of the Olympic Training Center in Colorado Springs and that research into the Colorado law might be good prior to the 1985 Legislative session.

2. Cultural Endowment -- $15 or $20 million -- use the interest for the Centennial Celebration and then as an endowment after 1989 for support of the arts in Montana.

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GOAL: To minimize the impact that Montana's great distances have on the financial reality of touring.

Strategies:

1. Approach oil companies for financial assistance -- suggest that one person do this contacting for all groups and see if some sort of program could be put together where by the companies might underwrite a portion of the gasoline which touring companies are now using.

2. Select a rent-a-car group or car dealership which might for the advertising provide a vehicle(s) for use in touring. Signs or some recognition on the car should point out that this vehicle was donated and that it is being used by whatever performing group.

3. Local sponsors should contact motels or motel chains to seek donations of rooms in lieu of financial commitments and this "in-kind" donation should be recognized in all publicity.

4. We should approach the Legislature to underwrite mileage beyond a certain distance (ex. anything beyond 50 or 100 miles from home base) so that touring in the state can be assured. MAC and Montana Arts Advocacy should be involved in this.

5. Develop a fancy logo for cars, license plates which would be used by all performing touring groups so that there would be instant recognition of arts touring groups throughout the state. This logo would not supplant the organization's own logo but be in addition to it. (Ex. United Way agencies are required to display the United Way logo in addition to the agency's logo.)

Comments Re. Blockbooking:

1. Have a logical order to booking -- avoid backtracking just because of the desired days. Must be more give and take by sponsors and performers.

2. Sponsors need a facilities list -- can MAC provide?

3. Divide Montana into 4 geographical regions and plan tours accordingly. Can MAC coordinate?

4. Arts activities need to be scheduled to avoid conflicts with sporting activities -- especially in smaller communities. The Montana High School Association schedule of all games, tournaments needs to be available to performing arts groups and sponsors.

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5. A coordinated calendar would be to everyone's advantage. Who can put it together?

6. We need a computer network. Could this be done through MAC, the libraries in the state, or underwritten by some corporation?

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GOAL: To secure long-range funding sources that guarantee sustaining current programming and allow for developing new arts programming. No more crisis to crisis fundraising!

The Realities:

1. Montana Arts Council -- funds and expertise
2. Box office/sponsor -- exists but may need some training
3. U. of M. has technical assistance to share
4. Corporations exist and can be tapped -- can give up to 10% of pre-tax dollars in charitable contributions
5. Coal tax monies are available

We are striving for:

1. A marketing approach that talks about "return on investment"
2. A method to broaden our base of financial support
3. Establishing a long-range financial development plan of action -- cannot all be done overnight
4. A guarantee of solvency beyond the next fiscal year
5. A plan to change the attitudes and opinions of Montanans so that they will recognize a responsibility to support the arts; that they will discover their role as an arts patron

Strategy:

1. Endowment Development: coal tax funds
   corporate requests
   sponsorship assistance towards this end
   gifts and involvement from boards of directors
   angels!!!

2. Increase in coal tax support: Will endowment development be viewed as a legitimate request?

3. Funding a financial development function for state arts: May ask MAC for this technical assistance

4. Advocacy for additional local and state support: Must be broad based and begin today!

5. Audience education to create a favorable climate for support: This, too, must be constant and broad based.

Specific Tactics:

1. Each of us join Montana Arts Advocacy
2. MAC should give audience education suggestions to all performing arts groups and sponsors. Ex. Information which might be included in programs, press releases, given orally at performances and the like.

3. Public service announcements should be produced for support of state arts organizations and for education purposes. MAC may offer technical assistance or oversee this undertaking.
4. Ask the Legislature for 1% of total funding of the Montana Coal Tax to go to arts development, arts advocacy, and/or arts education.
5. Access by "venture capital" grants (AKA sponsorship) for new programming to deal with the risk factor.
6. Suggest in-state arts advocacy program for the Montana Arts Council.

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One group began its discussions by first identifying all their wishes and fantasies about arts touring that they would want to have happen over the next five years. Their ideas were:

FUNDING RELATED:

- colleges will charge for all events
- ticket prices will double
- increase in local business support
- increase in small business support
- Montana Arts Council will have more money and will disperse it
- more smaller communities will be able to sponsor concerts -- therefore less expense
- Frontier and other airlines will support more travel
- small sponsors will be educated to diversify their earned income base so as to support other and as many arts projects as possible -- series encouraged
- major sponsor development undertaken by MAC
- better business attitude
- creative grant writing by sponsors
- local tax supported facilities will not charge sponsors for use of the facilities
- state economy will improve
- coalition of sponsors will identify one major corporate sponsor to support the small sponsors throughout the state
- better understanding by the National Endowment and the government of the unique needs of our rural, HUGE state
- each community will have auto dealers or associations donating the use of cars for tours
- gas prices will decrease
- more private patron support

COMMUNICATION/TRAINING/PROMOTION RELATED:

- audiences will be educated to our costs
- better communication between touring groups and sponsors
- conferences will instill pride in the arts and lead to larger audiences
- more "brainstorming sessions" will take place and on a regular basis
- better, more professional image by both sponsors and also touring groups
- grants writing seminars conducted
- good media assistance -- an arts conscious media
- network of consultants available
- Cable TV will enhance existing programs
- tourism efforts directed toward promotion and enhancement of the arts
- better marketing efforts throughout the state
- Legislators will be educated to the importance of the arts and will fund adequately

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PROGRAMMATIC RELATED:

- more sponsors to make travel better and to increase number of Montanans who view live arts performances
- inflatable sets for theatre groups
- improved public transportation
- professional arts administrators in each arts organization to work with the programs
- a hired tour director who coordinates all bookings
- all touring and performing groups processed by state touring director
- audiences will increase dramatically in the next 10 years
- more summer festivals and more summer touring
- all facilities will be larger and better equipped
- pool of vehicles will be available to rent at a low cost
- resource bank of physical equipment, technical and artistic expertise will be available
- children will demand the arts
- school administrators will be educated as to the importance of the arts to their youngsters and promote it locally -- they will become advocates and cooperate to insure that touring groups are brought to schools

GOAL: To increase the level of expertise of sponsoring groups with a goal of increasing revenue and the quality of the cultural experience for a particular community.

Strategies:

1. Provide training for small sponsors.
   a. He needs to begin to develop his own increased support base, but he needs help to know HOW to raise money.

2. Technical assistance from MAC and others must be available in an in-depth and timely fashion.

3. MAC should increase its underwriting of touring groups. However, it is proper to require that these groups which are funded attend conferences, training sessions, etc.

4. Once sponsors are better educated, they must become more committed to sponsoring in increased numbers.

5. Training must be quality, lasting, and continuous. This will help address the turnover problems.

6. There is a need for continuous guidance and support for a number of years -- it is not enough to sponsor one concert, one year

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7. Consultants need to be available in advance of touring groups -- how to do programs, promote sales, do publicity, set up facility, recruit volunteers etc.

8. Sponsors need to get together and pool their expertise and also their equipment etc.

9. Major emphasis needs to be placed on the growth and development of sponsoring organizations, emphasizing but not exclusive to, the small and emerging sponsors. This should lie in the following areas:

    a. developing a series of events
    b. increasing income
    c. diversifying funding sources
    d. audience development
        1. marketing
        2. education

IMPLEMENTATION:

1. Appointment of a touring trainer who will consult with a community which is developing a series

2. Regional or centralized workshops within the state

3. A touring and performing arts handbook

4. This should be a minimum of a three-year program -- one or two consultants concentrating on perhaps five communities for a length of time

5. Essential that consultants be educated and trained by MAC to know the needs of the community before they arrive

6. Accessibility of the communities to the trainers and to each other

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CONCLUSIONS

Many of the observations cited by the facilitator about the participants who attended the first day of the Conference apply to those attending the session on touring in Montana. Dedication, energy, concern, commitment -- all were visible.

An excitement about performing in small communities to packed houses, where as one group noted the audience size was larger than the town's population, was evident from spokesmen for the varied performing arts groups represented. At the same time, a frustration about travelling so very many miles and often having less than adequate facilities in which to perform was noted.

Sponsors voiced a strong commitment to offering a variety of performances, to making every attempt to guarantee full houses, but a realization that ticket prices just do not meet the costs of sponsoring events.

Both groups firmly agreed that quality is vital and that the more quality performances people see, the easier the funding will be, the more tours will be booked, the more artists will be able to work.

The Montana Repertory Theatre presentation outlined a strong case for increasing funding to our state's finest groups. At the same time, others questioned what role the Montana Arts Council and other funding sources have to help newer, more fledgling groups to grow. The answer to this question is not easy, but needs dialogue.

The facilitator would share the view of some participants that a technical assistance program of at least three years is vital. There is a real sense of commitment to touring in the state, a better definition of the problems of touring than at any recent time, and suggestions for overcoming many of these dilemmas. It seems only logical to make every effort to take the momentum generated by the Montana Performing Arts Consortium, the MAC conference, and the touring groups and translate that into action.

The eagerness to succeed is there. In some cases, a very high degree of skill is also present. In other cases, the eagerness is there but the need for training in the "how to's" is mandatory to realize the goals of the group. Specific training in such areas as endowment development, marketing and promotion, setting the stage for performances, building community support, grantsmanship, fundraising and the like is essential. Having been involved in a variety of training opportunities and experiences in the non-profit sector, the facilitator would suggest that the more examples of success stories which can be drawn and shared from

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Montana touring groups and sponsors, the better. The theory is important, but the examples of putting the theories into practice successfully mean far more.

The Montana Arts Council is specifically asked by this group to research several legislative issues, among them a tax check-off for the arts and a Cultural Endowment. If MAC does this, the commitment from participants to assist with lobbying efforts was apparent at the conference.

Participants need a coordinator of touring and in the short term, perhaps MAC can assume that role. Computer networking, coordinating arts dates with such other things as state sporting events, assembling a handbook on touring which would include a list of facilities in the state and a list of artists and arts groups were all ideas worth further study and implementation if possible. The facilitator would hope that existing groups such as the Montana Performing Arts Consortium would take a leadership role as well, and that MAC would turn to already established statewide organizations for manpower and support. It would be the facilitator's assumption that MAC has limited resources too and that its most beneficial role may be that of serving as catalyst and coordinator while some of the actual work is done by a wide variety of other groups, artists, performers, and volunteers. This approach not only provides for a sharing of the workload but can also be effective in broadening the base of support and involvement in the arts touring issue.

The suggestion was made that for touring purposes, the state be divided into four regions and that MAC might assist with finding corporate sponsors would could underwrite either statewide or regional tours. Whether or not MAC can seek such funds is unknown to the facilitator, but there is definite merit in cooperative approaches to corporations and strength in speaking together for arts touring. It would be hoped that the particular touring groups involved could agree to equitable sharing of the potential funds.

The final observation is that conversation and sharing between arts sponsors and performing groups on a formal basis such as occurred during the conference may be fairly new. This dialogue is necessary, exciting to witness, and should be encouraged. There are unique problems and challenges for each group, and both will prosper more successfully with an awareness and sensitivity to the concerns of the other.

Carlyle said, "The great law of culture is 'let each become all that he was created capable of being.'" The facilitator would wish the same for the future of touring in Montana. Good luck!

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BRAINSTORMING RESULTS FROM DAY 3: WHY IS TOURING IMPORTANT IN MONTANA?

Audience Related:

- conservative citizens
- small population base, limited resources
- right of the people to an arts and cultural education
- to raise consciousness
- human experience
- people will begin to need the arts
- break-up "cabin fever factor"
- develop a sense of pride about Montana -- draws us together
- special event -- dress-up occasion
- inspires creativity in the audience
- new way to look at things
- may deal with the real world problems
- expand vision of the audience--enlarges a person's world
- inter-cultural awareness
- communication
- community social event -- glamour
- responds to village green syndrome -- community rallies and unites
- discussion and critical judgment takes place
- can't all go to New York
- memorable live experience instead of tv
- good date
- brings diverse groups together (ex. deaf audience, handicapped)
- explodes the myth that artists and performers are on pedestals
- new demographics of the state and these "new" citizens want the arts
- reflects who we are
- maintains our cultural identity
- broadens our cultural identity
- Eastern Montana -- "lovely and lonely"
- makes us smile
- reaches whole families
- exposes people to life and art as a process, not just a product
- provides an outlet for the "odd duck" in town -- special people -- it is OK to validate self image

Financial/Structure Related:

- distances, isolation of the communities
- not part of the regular educational system in our state (ex. dance)
- workshop possibilities for schools
- fundraising vehicle
- stimulates the economy
- creates more sophisticated organizations
- can help a community with facility development
- catalyst for other arts organizations and groups
- serve as inspiration

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- sells communities -- attracts doctors, professionals, new businesses
- tourism
- more money flows into the local economy
- synergistics 1 + 1 > 2
- will become Montana's history
- time line from our heritage to our future

Performer/Artist Related:

- brings specialized performers
- professional growth for performers
- aquaints artists with the state
- expands the horizons of artists, makes them "troopers"
- balances the wilderness and the creative world
- creative act required to set a schedule
- challenges the individual abilities to be a manager -- teaches patience
- gives credibility to the artist's life as a career -- developes future artists
- provides creative inspiration for artists
- diversity of performing groups and artists
- exporting of human values and nature's values
- provides a living for artists

MRT MONTANA REPERTORY THEATRE

For the past seven years, the Montana Repertory Theatre has toured throughout the State of Montana as a professional company. The entire company--trucks, actors, and crew--has traveled with full and complete stage settings, costumes, lights, props, and so on, to over 25 Montana communities. During this time, quality productions of contemporary and classic comedies, dramas and tragedies have brought the works of such playwrights as Eugene O'Neill, Edward Albee, George Bernard Shaw, Noel Coward, Oscar Wilde and others to towns like Wolf Point, Sidney, Choteau, Superior, Whitefish, Colstrip, White Sulphur Springs, Hardin, Forsyth and Chester, as well as all the major communities in the state.

These past seven years of touring professional quality productions for the Rep, the many years of excellent summer touring productions of Shakespeare in the Park, the dance performances of Magic Movers, the extensive efforts and successes of the Missoula Children's Theatre, the actors, dancers, musicians and performing artists who have traveled for the Artists in the Schools program, the touring visual arts exhibits throughout Montana by MAGDA, and the Montana Chorale from Great Falls--all are a continuance of the cultural heritage and tradition that for at least a century now have been held and cherished by Montanans.

It is clearly evident as we review and prepare for the celebration of this state's first centennial birthday that lumber, silver, copper, oil, gold, and now coal have not been the only valued commodities of our Treasure State. Our visual and performing arts and our artists have been treasured since and even prior to statehood in this uncommon land.

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This tradition, this love for the arts, this heritage, we have always considered to be a part of our rights, a part of the daily fabric of our existence, and as important to us and as much a part of us as the natural beauty of this land, its mountains, meadows, wild flowers and wildlife.

As we have the freedom and right to walk and experience the meadows and mountains of this land, we also believe it is our freedom and right to walk with, see, and experience the works of our fellow men and women as they explore the values of beauty, the values of human insight, the colors, shapes, tones and moods of the human spirit.

We believe it is our right and privilege to see and experience the rivers, the lakes, and the wild flowers and so, in turn, do we believe it is our right and privilege to see the works of our fellow men and women as they paint, sing, dance, and perform their perceptions, feelings, thoughts and moods of the land we live in, of the people we are, and of the lives we live. For it is only through our observations, experiences and study of this land, as well as our observations and study of ourselves, our daily lives, and our values that our eyes, hearts and minds are opened up to an understanding and appreciation of our own existence.

The arts in Montana have always been one of our most precious treasures; yet, like all other treasures of the past that belonged to the state, belonged to Montanans, the arts now also run the risk of being lost, diminished, taken away from us like our copper and forests and even the water we drink. The preservation of the arts in Montana is in question; this treasure is in jeopardy.

The touring of visual arts, music, dance, and theatre in this state is a herculean task. The distances, as we all know, are great, the population is small, and often the facilities in which the performers work are interesting at best. Being in the arts in Montana and especially touring the arts in Montana has great kinship to the frontier spirit and struggle.

We tour the arts in this state for the same reason that performers throughout the world have always toured--because they have a statement of individual expression to make and because there is an audience out there that deserves the right to hear it and experience it. The desire to survive as an artist is also a part of the struggle, and survival means in this state that you must have an artistic work worth being seen or heard. That means, in plain English, that the product has to be one the audiences want and of sufficient quality to merit their efforts to sponsor you.

In the last few years, especially, the federal government has seriously decreased its support for touring groups in this region. This has been made evident by significant decreases in funding regionally by Western States Arts Foundation and its support to communities for touring events; and nationally through decreases to the individual state agencies, and decreases in direct individual support to performing groups. In the last four years, for example, 150 professional, regionally oriented theatre companies have dropped out of existence. Small and moderately large communities in this region have received less and less federal, regional and state financial support each year.

Yet, during this same time, fees and wages of actors, designers, and musicians have still increased. Truck rentals and gas prices have continued to climb. Hotel and motel rates have gone up. Advertising and promotional expenses have escalated. All this has made the financial and artistic survival-struggle process tougher and tougher for all concerned, artist, audience, and sponsor.

"The Pictured Savior" in this life struggle, it was foretold, would be private enterprise, individual philanthropy, the corporate dollar. And even though corporate giving in the state has increased greatly, it has in most cases only allowed for bare survival or what was lost by federal and state cuts, and has clearly not assisted much at this time in the protection of the quality and excellence of the arts.

The equation of corporate dollars to replace government dollars has not happened with sufficient speed or sufficient quantity to avoid a crisis.

The crisis is now; we are in the midst of it, which means that we have the potential to either progress or regress, to take roots, develop and grow or leave off, let go, give up the spirit.

Solid, professional, quality arts groups in this state must be identified by this body who cares, and they must be supported. They must be worked with, developed, encouraged and nourished, so that they know people in this state care and that that care is demonstrated by all forms of support, political, financial and otherwise. They must not be allowed to continue on a hand-to-mouth basis. Financial support from the state, the citizens, is not the only answer. Federal and regional support, corporate support, and hard-earned payment by sponsor or audience must all be a part of the plan. But let us speak plainly. No professionally oriented theatre group in this state or any state has ever existed off its box office alone. It has never been the case that theatre or music or opera or dance has survived, developed and flourished on a notion of "We'll raise the price of the tickets if we can't pay the wages."

The arts have always needed additional support and that support, if serious artistic work is to be done, cannot be totally dependent upon the popular trends of an audience, or the desire of some for the arts to be only "entertainment." The arts must take risks, chances, dares, if they are to truly serve as a stimulator, explorer of ourselves, and discoverer of the human spirit.

Every three to five years, at present, there seems to be a new "focus in funding." Sometimes it's state support, sometimes it's federal support, sometimes it's corporate support. Funding is based some years on touring, some years on excess revenues, some years on political whims, sometimes even on the whims or personal tastes of politicians or arts advocates or critics.

Although such happenings are a part of human nature and will always be with us to some degree, it is critical that the whimsical nature of evaluating funding efforts be diminished as much as possible and that critical standards and a solid evaluation process that could and should stand up to national expectations be clearly set in motion in this state.

Furthermore, it is critical, we believe, that in the State of Montana touring of the arts **be supported** since it is crucial to both the cultural development of the arts in this state as well as necessary and expedient if quality work and artistic experiences are to continue to travel to both the large cities and small communities.

Finally, it should be recognized by this group here reviewing the past concerns and future hopes for the arts in Montana that touring companies and touring endeavors in every art form must, if they are to develop with any sense of quality, pride and consistency, establish an endowment of their own which will provide a financial base and freedom to risk, dare, and challenge the existing dimensions of the art. The establishment of such endowments deserves further discussion and must be an item of concern to all here, since such endowments are really the only possibility and hope in the long haul for steady development, growth, explorations in high artistic endeavors and challenges, and a solid step toward preservation of performing art forms like theatre, opera, dance and music in this state.

As we approach Montana's 100th birthday, let us now take steps and actions to preserve our cultural and aesthetic heritages and traditions, so that 100 years from now Montanans will be delighted and proud of the work we did and the benefits they have gained.

MONTANA TOURING PROBLEMS

(As perceived by the Montana Consort and other MSU Music Faculty groups)

No consistent financing is available for touring of MSU groups.
THEREFORE:

A. We need to enter the commercial booking processes to get out into the state to perform.

B. We need either an agent to do the booking arrangements, make contacts, etc. with buyers - or a lot more time to do so on our own--and agents know the market much better than we do.

C. We need earlier access to Montana sponsors/buyers -- through the Montana Performing Arts Consortium showcasing, etc. They book from November through March, and this year looked at Montana artists in April.

D. We need to affect a change of basic attitudes necessary for Montana sponsors with regard to Montana artists.
    1. They feel that local artists are not (or cannot be) as good as those from out of state.
        "A Prophet is without honor in his own country."
        "If you're so close, why are you so expensive?"
    2. University faculty members are not viewed in the same way as "professional" artists.
        a. Faculty positions are not high paying jobs at least not in the arts.
        b. University faculty should be viewed as a state resource rather than as parasites. After all, most University-based artists are <u>from</u> out-of-state if that seems so important.

E. With high mileage costs, local artists find much of their fee goes toward satisfying that expense, making fees higher to small buyers that have small budgets and need to hire Montana artists.
    1. Perhaps partial support of transportation costs for Montana artists could be available through Montana Arts Council, the Legislature or some special fund.
    2. Perhaps Coal Tax money could be used to set up a fund for this purpose.

F. Our visibility as performers must be increased and promotion is of the highest importance.
    1. The Montana Consort has spent large amounts of money on photographs, video tapes, brochures, letterhead, etc. Many other Montana performing groups have been unable to find the funds to do these.
    2. A booklet might be proposed listing available Montana Artists, fees, addresses and other information.
    3. We need to be listed in the Western States Arts Foundation performing arts tour booklet.
    4. We need to attend the Western Alliance Arts Administrators Conference in order to represent ourselves to buyers from all over the west. Even Montana buyers go, or send representatives, to this conference to book for the coming season(s). In order to sell our performances to Montana buyers, we need to be at that conference showing our willingness to commercialize -- outside of the University backing -- and our knowledge of "how things are done."

G. The Coal Tax funding has been too political. The Montana Consort was recommended to the Legislature as one of the top proposed funding deservees, and was not considered for funding because of politics and University ties of the group.

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